# SAN FRANCISCO CINEMATHEQUE

THE REGULAR BAY AREA SHOWCASE OF INDEPENDENT, PERSONAL, AND AVANT-GARDE FILMS. 800 CHESTNUT STREET, AND 777 VALENCIA STREET, SAN FRANCISCO

1983

## A NEW SHOWCASE

On February 1, the San Francisco Cinematheque will begin programming two shows each week at the New College Performance Gallery (762 Valencia Street), in addition to the regular Thursday and Sunday schedule at the San Francisco Art Institute (800 Chestnut Street). This expansion will enable us to broaden the range of films to include rare independent features, documentaries, performances, 8mm, and older classics on a regular basis. Thursdays (at SFAI): We'll continue to highlight the most interesting work currently being produced in the avant-garde; Sundays (also at SFAI): are reserved for unusual or overlooked features; Tuesdays (at New College): independent film classics; and Saturdays (also at New College) are reserved primarily for live-events. Future series will include: An overview of the history of 8mm personal film; California Newsreel: A retrospective; The silent films of Ozu; and others.

## SAN FRANCISCO ART INSTITUTE
### 800 CHESTNUT STREET

**ROBERT HUOT** — THURS., JAN. 27

MULTIPLE PROJECTIONS AND DIARIES

Films: ONE YEAR MOVIE 1970 (1970-71), 16mm, 4 projectors; DIARY 1980, CALIFORNIA (1981) and others. After establishing himself as one of the most important minimalist/conceptual painters of the 1960's, Huot withdrew from the New York art world and began making personal Super 8 and 16mm films. Tonight's program will include two of his diary films(he has concentrated on this form) and a playful dramatic narrative, "A kind of melies meets John Waters" (R.H.)

**LUIS BUNUEL** DEATH IN THIS GARDEN — THURS., FEB. 3
**GEORGES FRANJU** BLOOD OF THE BEASTS

1956, 97 min., color - DEATH ... is one of Bunuel's least-known major films, and is filled with some of his most compelling characters and strangest imagery. Made shortly after his return to France, it follows the odyssey of 5 typical Bunuel characters (a naive priest, a hardened whore,etc.) through the jungle s of an unnamed Central American country on the eve of its revolution.

**M.W. BELLIS** BOWLAHOOLA — SUN., JAN. 30

60 min., 16mm, color, sound- "A random almost feature, set in San Francisco and West Berlin, narrating the struggles of several ex-mental patients, who seek financial security in Lebanon. Three years in the making, this is the first public showing which includes the man-masturbating-in-a-helicopter-scene." Director will appear in person. (PREMIERE)

**TEINOSUKE KINUGASA** A PAGE OF MADNESS — SUN., FEB
**ERNIE GEHR** REVERBERATION

1926, 60 min.,B&W — Rediscovered in 1971, A PAGE OF MADNESS is the earliest surviving Japanese experimental film. Blending visual metaphor, hallucinatory fantasy, and darkly textured lighting, it remains one of the most disturbing visions of madness and insane asylums ever put on film.

**PETER GIDAL** RECENT FILMS — THURS., FEB. 10

FILMS: CONDITION OF ILLUSION (1975), 35 min.,ACTION AT A DISTANCE (1980), 35 min. — Gidal is an American filmmaker who has been active with the London Coop since 1968, and has written extensively on film history and theory (his book on WARHOL is a classic). Gidal will be present.

**OLSEN AND JOHNSON** HELLZAPOPPIN' — SUN., FEB. 13
**BIRDWHISTELL AND VAN VLACK**
MICROCULTURAL INCIDENTS IN 10 ZOOS

1941, 78 min., B&W ; Directed by H.C. Potter, also starrring Martha Raye - Out of distribution for nearly 30 years, HELLZAPOPPIN' is easily the most insane and surreal comedy ever produced in the commercial cinema. Called by J. Agee the "Citizen Kane of comedies", it is an astonishing stream of formal and cinematic sight gags. Print courtesy of the Wm. K. Everson collection.

**NEW FROM CANYON CINEMA** — THURS., FEB. 17

A broad selection of films, old and new, which have recently been recieved by one of the country's leading distributors of independent work: LIVE BETTER ELECTRICALLY (1982) Sterne; THE MYSTERY OF LIFE (as discovered in Los Angeles) (1982) Angerame; DEEPWESTURN(1974 rel. 1982) Nelson; STARTING IN THE MIDDLE OF THE DAY WE DRINK OUR POLITICS AWAY(1979) Cameron; PASSED (1982) Savage-Lee; JOE'S JAZZ(1981) Bartlett; AGRICULTURE, PART 1 (1982) Ebersole; REMEDIAL READING COMPREHENSION (1970) Land; UMBRA (1980) Blair; KUSTOM KAR KOMMANDOS(1965). and PUCE MOMENT (1949, rev. 1972) Anger.

**MARGUERITE DURAS** INDIA SONG — SUN., FEB. 20

1974, 120 min., color — With Delphine Seyrig. Duras' fifth feature is universally regarded as her strongest work to date. Using Calcutta of 1937 as a backdrop, it relates in langorous detail the decadent world of the French ambassador's wife and her countless loves. "India Song is incomparable ... her film depends on the power of stories, fragmented, dismembered, and remembered until they achieve a near mythic state... no woman has ever produced anything approaching its power."— Taubin, Soho News

**MICHAEL SNOW** SO IS THIS — THURS., FEB. 24
**KLAUS WYBORNY** SIX LITTLE PIECES ON FILM

1982, 45 min. West Coast premiere of Snow's latest film. "...his most satisfying in a decade. It parlays an elegantly simple concept into an unpredictable cumulatively rich experience." Hoberman.
1978, 35 min. — Wyborny is one of the most respected experimental filmmakers of the new German Cinema (Herzog used his footage in KASPER HAUSEN) SIX LITTLE PIECES ... An elegant and moving ordering of images from his home landscape ( streets, houses, factories)this is one of his major films.

**PAOLO PASOLINI** PIGPEN — SUN., FEB. 27

1969, 120 min., color - One of Pasolini's most disturbing and overlooked films, PIGPEN interweaves a medieval tale of cannibalism with a modern European one of corporate greed and bestiality. Each is filmed in an equally precise but contrasting style, and they form a chilling parable of social consumption and lack of consciousness.

## NEW COLLEGE OF CALIFORNIA
### 762 VALENCIA STREET

**TOD BROWNING** THE UNKNOWN — TUES., FEB. 1
**KENNETH ANGER** RABBIT'S MOON

1927, ca. 50 min., B&W, with Lon Chaney and Joan Crawford - The crowning achievment for both Browning (dir. FREAKS) and Chaney (Phantom of the Opera), the two master visionaries of the macabre. As Alonzo, the Armless Wonder, Chaney gives the most subtle and pathetically complex performance of his career. Unavailable since original release, print from the collection of Wm. K. Everson. ALSO, a rare showing of Anger's first version of RABBIT'S MOON(1950;1971), his dreamlike fantasy of Pierrot in the night-time woods.
ADMISSION IS FREE FOR TONIGHT'S PROGRAM—OPENING NIGHT AT NEW COLLEGE

*FILM IN PERFORMANCE

**BENSON, HARRYMAN, & HILLS** — SAT., FEB. 5

VOICE POINTS: DIALOGUES AND FILM

Steve Benson and Carla Harryman, two Bay Area writers and performers, give dramatic readings from Benson's intimate dialogues. One voice's words speak to another's. Various internal battles face off.
Filmmaker Henry Hills presents two films which are monologues of different voices (KINO DA & RADIO ADIOS) NORTH BEACH II : "Dancing in others' mouths, the sequence in these films is based on play, the innocence of mistake, broken-up worlds, and a bit of a weird head, like atonal, communist, and fuck you."(H.H.)

**MAYA DEREN** UNEDITED HAITIAN VOODOO FOOTAGE — TUES., FEB 8

1947-1951, ca. 120 min., silent — During her visits to Haiti, the avant-garde film pioneer shot 6½ hours of previously undocumented tribal voodoo rituals, which she left as camera rolls(although sections were recently released in the DIVINE HORSEMAN). Tonight's program will include several unedited rolls selected by Anthology Film Archive Director Jonas Mekas from their Deren Collection.

*FILM IN PERFORMANCE

**AL WONG** INSTALLATION WORKS — SAT., FEB. 12

INSTALLATIONS: INVISIBLE STOREFRONT, a new piece dealing with the New College Gallery, PUDDLE, and MOON STAND. San Francisco filmmaker Al Wong creates sculptural light pieces which play with the illusion of filmed vs. real imagery, adapting to the specific locations in which they are presented. Remarkable for their delicacy and inventiveness, Wong's work has been exhibited throughout the country and in Europe.

**EDWARD CURTIS** IN THE LAND OF THE WAR CANOES — TUES., FEB. 15
**COOPER, SCHOEDSACK, RAMSAYE, & CARVER** GRASS

1914, 47 min., B&W — This Kwakiutl (Northwest Coast) saga is the only film photographer/writer Edward Curtis ever made. A milestone documentary for its time, it records through beautiful imagery many(now) lost tribal rituals of the Kwakiutl Indian.

1925. 64 min.,B&W — Legendary for its daring location shooting, GRASS recounts the migration of over 50,000 Baktyari tribesmen as they float and swim rivers with their flocks, and as they cross the mountains into Persia.

*FILM IN PERFORMANCE

**SUSAN DESARITZ** — FRI., FEB. 18 & SAT., FEB. 19

LETTER TO NINA - INSTALLATION

Program starts at 8:30.

With Abigail Booraem. A multi-screen live performance exploring the internal conflicts women are facing in these rapidly changing times. Susan Desaritz is a filmmaker and performer who has been working in San Francisco since 1975.

**LEV KULESHOV** BY THE LAW — TUES., FEB. 22
**LADISLAS STAREVITCH** REVENGE OF THE MOVIE CAMERAMAN

1926, 80 min., silent, script by Victor Shklovsky — Kuleshov was the teacher of Eisenstein and Vertov, and key film theorist of the Soviet cinema. Based on a grim Jack London Yukon-tale, it is a masterpiece of psychological intensity and technique stripped to essentials. Poet H.D. recounted unique sensations of catalepsy and hysteria upon seeing it in 1928.

**MANUEL DE LANDA** SUPER-8mm & 16mm FILMS — SAT., FEB. 26

Mexican - American filmmaker Manuel De Landa has gained considerable notoriety for his agressive, technically dazzling narrative distortions of familiar themes. This program of six films includes RAW NERVES(1980), a new wave mock - noir about a middle-age shamus who spends most of his time in a graffiti-filled toilet stall, INCONTINENCE(1978), an optically fractured retelling of Albee's VIRGINIA WOOLF, and others.

ALL EVENTS BEGIN AT 8:00 P.M.

If you would like to recieve future SF Cinematheque schedules by mail, send your name and address to our office at: 480 Potrero Ave.,SF,CA.,94110; or phone 558-8129
Admission: $3.00; $1.50 for students of the New College or SFAI; $10.00 Pass good for any 5 programs still available. For more information call 558-8129
The Cinematheque programming is funded in part with grants from the California Arts Council, the National Endowment for the Arts, and the San Francisco Hotel Tax Fund.